

The next two papers were on the "Art of Maintaining Discipline." Miss W. Kitching's paper treating of discipline in school hours, was read by Miss Allen, and Miss Hertzell gave us another aspect of the subject, dealing in her paper with discipline in the home life. The discussion centred chiefly on the scope of personal influence. An interesting point raised, but not beaten out, was how the difficulty is to be overcome when children who are perfectly manageable with their regular teacher are intractable with others.

DISCIPLINE.

I have been asked to write a paper on "The Art of Maintaining Discipline." To this heading I would like to add "during school hours," that being the only time of the day I am able to be with my children, as I have a non-resident post and go to the class for mornings only. Perhaps some may say "It is not during school hours that the question of maintaining discipline is a difficulty: the children are employed, and therefore always good." There is certainly something in this, but there are difficulties of discipline even in class.

It seems to me there are two important points for the maintenance of discipline, round which other things centre. I.—Absolute control of oneself. II.—Tact. By this latter I mean when to see and when not to do so; or rather I would say, one should always see, but not always take notice.

I.—Taking control first. It is needless to repeat here what we all know so well already—that it is not possible to maintain discipline if one ever falls to the depths of what is commonly called "losing one's temper." What more painful or ridiculous sight can there be than that of a teacher storming at a class (and I have known cases), while the children simply sit and smile contemptuously, their contempt growing in proportion to the vehemence of their would-be instructor and guide. How can such an one ever win respect, and without respect does one ever get real obedience? But on the other hand, is not the tendency now-a-days to give a command with an undertone of "I hope you will do this," so leaving a sort of indecision in the child's mind as to whether he must or need obey. Commands of this kind nearly always

lead to delay, to argument, and sometimes even to rebellion. Surely the strong and decisive "Thou shalt" or "Thou shalt not" of the Bible should *in spirit* be our guide.

I do think this applies especially to the school-room—the place where law and discipline are expected to rule. Children, I believe, love order and rule if they are not made irksome, and if the latter is not after the manner of the laws of the Medes and Persians.

Some children will try their hardest to see how long we can keep patient with them, but we must be careful never to let them succeed in the struggle; if they once realise that all their efforts are vain, and what is more, that their little tricks and artifices to annoy attract no attention, they will soon cease.

Then comes in the question of little tricks of an opposite character—those done hoping *not* to attract attention—*e.g.*, playing with pencils, rulers, &c., in fact, fidgetting in general. This, I must admit, is more difficult to deal with, though perhaps not so trying to one's temper. It is possible, I think, to enforce a rule that "Except when writing or reading, no hands are to be seen above the desks." This also strikes a blow at "elbows on desks," a favourite attitude, I believe, with many children. For other lessons is it not possible to have out on the desks only the particular book and pencil or pen that must be used, so leaving nothing with which to play.

Here our second point comes in—II. *Tact*, or in other words, alertness with a judiciously blind eye. Some people do not realise the importance of this, and little trifling faults or actions are magnified by undue notice, many of which would die a natural death if left alone. Constant correction in little things may destroy the force of constraint necessary for those of importance.

A child is perhaps in a frivolous mood and will not work quietly. One word should be enough, if not, instead of repeating, I would quietly take away his book, close it, and put it down, all the time continuing work with the other children that no notice be attracted to him. I have known this to act immediately; but the length of time allowed to pass before the child is permitted to work again must be judged by circumstances. I have generally found them quiet down at once.

If several in a class show the same fault, it sometimes seems best to speak to all the children together, leaving the cap to fit the offender.

Children may do a great deal for each other, and in play-time surely it is better, when possible, to let them settle their own disputes. Let them condemn each other for not playing fairly, &c. I never interfere unless appealed to, or when any possible danger is likely to ensue. My six children take it in turns to choose the game for play-time, and all must join in whether they like or not.

With regard to work to be done in a given time. It answers with some children to follow the rule, "If this work is not finished by a certain time it must be left undone, the opportunity will not return"; but with others I think one must adopt the opposite plan—"Until this is finished we shall do nothing else." Of course it goes without saying that both plans must not be used with the same child, or all good is frustrated. I had a pupil once with whom the first plan would never have answered; she welcomed anything that prevented work being done. She was an only pupil. I remember once sitting twenty minutes too long over one lesson because she would not give proper answers to some questions. I, of course, was sure she knew the correct answers, and therefore insisted. For some time she would say nothing but "I don't know," or what was entirely wrong and absurd. Seeing that she was doing this on purpose, I said "Well, we shall wait here till you *do* give me the right answers"; and we did. This may seem an extreme measure, but it would seldom, if ever, have to be repeated.

Such a case is less likely to occur in a class, but if it should, it is much more easily dealt with.

In a paper on "Class Management" by C. King, Master of Method at Cheltenham, I read amongst other things the following: "*Order* is obtained by the mere authority of the teacher. *Discipline* is obtained when the influence of the teacher is such that it induces serious and reasoning efforts at self-control, thereby forming character."

I should much like to hear what others think of this distinction between Order and Discipline.

W. KITCHING.

THE ART OF MAINTAINING DISCIPLINE.

As Miss Kitching has taken up the branch of this art which belongs to the school-room, I have tried to confine myself more or less to that kind of Discipline which is exercised out of school hours. Here again, tact and self-control are two of the main factors to be considered. But it seems to me that the factor in any form of discipline, in school or out of it, is the unfailing and all-embracing love which lies behind it, which foresees the children's difficulties, their different points of view, and all the circumstances which lead to so-called bad behaviour.

The parent or teacher ought to be continually striving towards perfection—stepping heavenwards, in fact. Where love is there is no strife. If we surround the children with an atmosphere of love and good fellowship, an atmosphere absolutely free of suspicion, sure in heart of their real goodness, in spite of apparent failure, we and they cannot go far wrong.

We might amplify St. Paul's exposition of love to take in the common difficulties of every-day life:—Love is not unpunctual, love is not slack, love does not leave undone things which ought to be done, love is not untidy. Be sure of this, that, living as we must in the full glare of child-wisdom, where we fail is in all probability where our pupils will fail.

If we are not careful to be scrupulously courteous, discourtesy will be the rule of the school-room; if unpunctual, the children will be more so; if untidy—oh, crime of crimes! will not the children leave their things about; if disobedient to the dictates of conscience, do we expect the children to obey us? Example is fifty thousand times more convincing than precept.

I think that saying of Miss Mason's—a lesson is not given unless it is taken—may apply equally well to discourtesy and actual rudeness. I have so often seen a certain lady who is

my ideal of a good mother meet flagrant discourtesy from one or other of her children with a smiling face, ignoring the rudeness, looking beyond, and the little pause and resultant blush on the face of the child and clumsy attempt at amendment; and to take the opposite picture, have myself met the discourtesy with displeasure, taken it in fact, doing more harm than good. Very great harm is done by talking; "never look at a sore place" is a precept of Christian Science which all of us would do well to consider. If you know that your pupil is prone to commit certain offences *never* speak of them. When you see rocks ahead is it a wise or expedient thing to go straight for them? Is it not the act of a madman? If you see faults in your children, do you try to impress them with their magnitude? Will you not rather find a clear place among the rapids and steer straight for it, keeping a cool head? After all, we have each of us some rocks ahead, and shall the leader of however small a fleet imperil all aboard for the sake of a theoretical siren, whose end is destruction? There is no evil unless we choose to put it there.

I have found that it is a bad thing to report the children unless for a very flagrant breach of household law. Settle your differences in the school-room; it is the court of petty sessions, and there ought not to be any need for the high court. It is generally one's own fault if there must be an appeal. The mother of the children is also the mother-confessor of the teacher, and she ought to know everything that goes on, leaving it with her whether she takes what you tell her as a report or not. I mean by a report, of course, that the child needs punishment beyond what you are authorized to inflict.

These are stray thoughts which have come to me during my very short experience in the school-room. I cannot speak with authority, being only a beginner, and not a disciplinarian.

S. HERTZEL.

A general mathematical discussion then followed. Resolutions were passed:—

1. The amount of work set in Classes III. and IV. is more than can be thoroughly done in the time allowed, hence the examination is not a fair test.

2. The Arithmetic book in Class III. is scarcely any help to the teacher as compared with that used in Class IV.
3. Enough time is not allowed in the Time Table for Arithmetic for either Class III. or Class IV.

Books recommended as useful to teachers were:—"The Tutorial Arithmetic," by Workman, University Tutorial Press; "Science and Art of Arithmetic" (to follow the A.B.C.).

The meeting adjourned soon after one o'clock, and assembled again at three o'clock, it having been decided to have an afternoon meeting, in order to do full justice to the various papers.

Miss Evans was unfortunately absent, but her paper, read by Miss Allen, was much appreciated.

BEAUTY AS A FACTOR IN EDUCATION.

MARJORIE EVANS.

"A thing of beauty is a joy for ever."

All educated and thoughtful people acknowledge that a child comes into the world with innate powers, which it is the parents' and teachers' duty to bring out or guide—the word we use, or, perhaps, misuse, is *educate*. Some powers are stronger than others, owing to inheritance, and we say a child has special tendencies for this or that branch of studies, or speaking of morals, for this or that fault.

A child who is blessed, for it is a blessing, with educated and artistic parents, is especially favoured, as he is born into a beautiful environment. When a baby, his eyes wander round a beautiful and tasteful nursery, simple furniture, dainty wallpaper, bright tiles in the fire place which catch and reflect the dancing firelight, and no overflow of untidy toys and picture books (*à propos* of our baby literature), surely the ordinary literature of a child up to the age of seven or eight years old is *rather* commonplace; stories of "How Tommie lost his umbrella," "Why Harry had the measles," "Alice's first party," are surely not highly educative, and the

pictures not highly artistic, and the English is often deplorable. A lady I know takes away the so-called "children's books" which are given to her little ones by kind, ignorant friends, and her children enjoy such old friends as Hans Andersen, Grimm, Strewel Peter, Flora's Feast (Walter Crane), "Bach of the North Wind," "Alice in Wonderland," "Lucy's Wonderful Globe," etc., etc. But I must not digress. The furniture in the schoolroom should be good but simple; if possible, one really good piece of furniture for the children to prize and admire, an old oak chest or cupboard, a beautiful wall paper (which are quite inexpensive at the present day), and a few good photogravures of great pictures, such as Watts' "Hope," a Botticelli "Madonna," "Sir Galahad," Burne Jones's "Charity," Rosa Bonheur's "Lions." It is, I think, a good plan to cover a small piece of the wall with brown paper, which can be covered with the best paintings of the week, or any interesting photo. or print in connection with History and Geography studied at the time.

So far I have spoken only of "taste" as applied to the decoration of the home. But a child may not be blessed with artistic parents (let us hope most parents in the P.N.E.U. are tasteful). It is, however, still possible for the *teacher* to cultivate their "taste powers," if this is an allowable term. I do not believe any child is wholly inartistic. The mere fact of observing nature, the colour of an evening sky, the white blossom against the budding trees, the purple brown earth of early spring, the tinted leaves of autumn, all these natural sights will help the child to appreciate colour. We teach small children in the P.R.S. to design with brush marks or "blobs." Do we teachers make restrictions as to the colours they are to use? Most colours will harmonise if they are used in the right proportion or depth, and it is just this proportion and depth which we must train our pupils to find.

It is a good plan to let the children paint their designs in with the predominant colours of the season; in spring, the soft purple-grey of the sky, the grey-blue distance, and the vivid green of the budding trees; or again in winter the purple-brown of the tree trunks, the cold grey of the sky, the blue-green of the evergreens, the bright-green moss against the slate grey of the beech trunks.

Then, again, train the child to notice the wonderful varieties of colour in an evening sky. As I write I see from my window, seven o'clock on an early April evening, a lovely grey-green sky towards the horizon, and higher up an exquisite shaft of vivid sky-blue, flecked with silver-white clouds. Surely such a sky would help a child to realize the wonderful harmony of greens and blue.

We teach our pupils to design, but do we apply our designs to everyday life? Let the pupils design covers for their exercise books, map books, nature note books, etc. Surely a geometrical design in body colour on brown paper would suit the cover of a geometry book, or again the rose, shamrock, and thistle applied to a design for the English History Reports. Teach the child to notice the arrangement of spaces in pictures and designs. It is a critical age, and surely a certain amount of criticism is allowable in the child. The spacing of some of the illustrations in our children's books is far from satisfactory. Yet again how beautifully some of the modern editions are illustrated, *e.g.*, Byam Shaw's "Pilgrim's Progress," and some of Laurence Housman's fairy tales. What pleasure it would give a little girl to have her own design worked by her mother or nurse on her little pinafore or frock, the child helping to choose the colouring. I do not think we think quite enough of "dress" as a factor in education. May I quote what Ruskin wrote about taste as applied to life generally both in connection with dress and the love of the beautiful: "Good taste is a moral quality. Taste is not only a part and an index of morality; it is the only morality. The first and last and closest trial question to any living creature is: 'What do you like?' Tell me what you like and I will tell you what you are." What possibilities for the little girl who loves "my canary and a run among the wood hyacinths."

A picture of Titian, or a great statue, or a Turner landscape, expresses delight in the perpetual contemplation of a good and perfect thing.

Speaking of dress, Ruskin says: "The best dress is that which is beautiful in the eyes of noble and wise people. Right dress is therefore that which is fit for the state of life and the work to be done in it, and which is otherwise graceful, becoming, lasting, healthful, and easy; on occasions splendid,

always as beautiful as possible! Right dress is, therefore, strong, simple, radiantly clear, carefully put on—carefully kept. Cheap dress, bought for cheapness sake, and costly dress, bought for costliness sake, are both abominations. Right dress is bought for its worth, and at its worth, and bought only when wanted. Beautiful dress is chiefly beautiful in colour—in harmony of parts and in mode of putting on and wearing.

“Righteousness of mind is in nothing more shown than in the mode of wearing simple dress. Ornamentation involving design, such as embroidery, etc., produced solely by industry of hand, is highly desirable in the dresses of all classes down to the lowest peasantry.

“Obeying fashion is a great folly and a greater crime (Ruskin was not a woman), but gradual change in dress properly accompanies a healthful national development.

“A woman should earnestly desire to be beautiful, as she should desire to be intelligent; her dress should be as studied as her words; but if the one is worn or the other is spoken in *vanity* or *insolence*, both are equally criminal.”

I have quoted all this from Ruskin, as perhaps some of us may not even have read Ruskin's views on dress, and to my mind they are most interesting. We like our children to see beautiful things; as the world is peopled with human beings, surely it is right for them to help to make it beautiful instead of marring the effect, as most of them do.

How often we hear of people criticising the hideousness of Miss Smith's hat or Miss Brown's dress as they come out of church on Sunday morning. What devout worshipper could help noticing a deplorably hideous hat under his or her nose in church. Surely if tastefulness and simplicity in dress were taught at our Board Schools we should not see the awful sights we do see on a public holiday. I do not believe for one moment it would teach our girls to be vain if they thoroughly realised it was their duty to clothe the body God gave them simply and tastefully. Most children read the description of the Fairy Princess's dress with rapture, or again with what interest they hear that Ivanhoe's Rowena was attired: “Her dress was an undergown and kirtle of pale sea-green silk, over which hung a long loose robe, which reached to the ground, having very wide sleeves, which came

down however very little below the elbow. This robe was crimson, and manufactured out of the finest wool. A veil of silk, interwoven with gold, was attached to the upper part of it, which could be, at the wearer's pleasure, either drawn over the face or disposed of as a sort of drapery round the shoulders.”

To my mind it would be such an excellent plan if there were a weekly class at the Board Schools where the girls could be taught to cut out, design, and work their own frocks.

I surely cannot do better than sum up my few ideas on this subject with Ruskin's well known saying:

“What we like determines what we are, and is the sign of what we are, and to teach taste is inevitably to form character.”

Mrs. Hall then read a delightful paper on “Decorative Design,” giving fresh ideas to many of us.

Her many points in the history of decoration were amply illustrated, either by her own drawings or by studies from Walter Crane.

Books recommended:

Basis of Design, by Walter Crane, 6s. net.

Principles and Practice of Design, by Frank Jackson.

Brush Work and Design, by Starkey.

Line and Form, by Walter Crane.

Brushes for water colour demonstration work may be obtained from Newman & Co., Soho Square, and stencil brushes from any oil merchant for 2d. or 3d.

There was no discussion after these papers.